

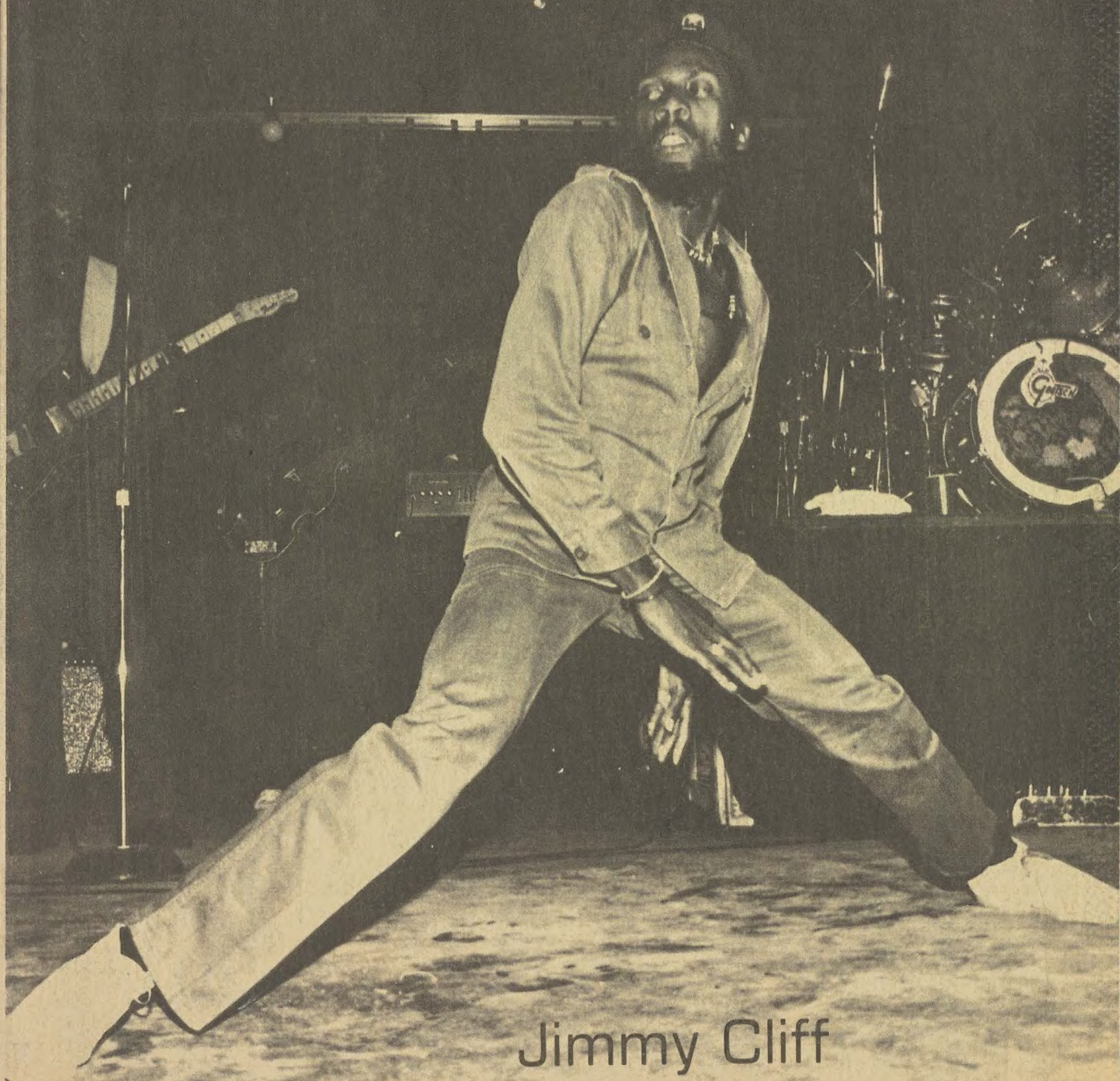
# It's Only **ROCK'N'ROLL**

June

"The Music You Grew Up With"

1981

The Teardrop Explodes  
Bob Marley ★ ★ Krokus



Jimmy Cliff  
Reggae's main man



# Editorial

## Hello, it's me . . .

One look at the staffbox will probably show a slight change; I'm editor now. Having worked long and diligently to usurp this post from Ron, I feel it's time to be open about it. Just kidding.

Hopefully, I'll be able to improve the graphic quality of the paper. At least, I'll try. But one thing I can't improve is our letter column — because none of out there write any! Whatsa matter with you schmucks? Are you afraid of speaking out? Write! Address your letters to P.O. Box 5629, San Antonio, TX 78201. Write about the weather or write about KISS' new format, but WRITE!!!!

\*\*David Arthur

## The end, my friends

### OFF-BEAT OFF THE AIR

by RON YOUNG  
Publisher

Here's some disappointing news for new wave music fans. KRTU's *Off-Beat* program hosted by Jeff Webb which aired every Thursday from 8:00 p.m.-10:00 p.m. has been dropped. For those who tuned in regularly or for any newcomers who wanted to listen to the re-broadcast of the Brave New Music Festival it's indeed a sad situation.

According to Anthony Roger, KRTU's new program director Webb was fired and his show dropped because of several FCC violations which included announcing a sponsor's address over the air, and for playing an unauthorized tape.

Roger said that Webb had been informed that his show was to be underwritten by a local record store, Apple Records. The owner Monty Martinez would give the station records in exchange for an announcement of his donation. Webb understood that to underwrite means that you cannot say "Apple Records, go visit them". You must say, "Funding for this program has been provided for . . ." Webb failed to do this and after the first instance a note was posted on the station bulletin board as well as the door to the DJ booth for him to see. However, he did it again during the second hour of his pro-

gram. All told he did it inaccurately three times according to Roger. Roger stressed that this was a very important reason in the decision because all shows are monitored by the FCC and even if there is only a slight chance that they might have been listening in when Webb did this general manager Manny Levy has said that he didn't want to be in the position of having the station closed down. Webb denied this, saying he was told only once after the fact.

The second reason given for Webb's dismissal was that he played a "bootleg" tape by an area band called Skeptiks. It would've been alright to do that had the station received a letter from the band saying that Webb had their permission to air it, but without it there was another violation of FCC rules. These are "laws" which Webb agreed to when he first signed on, said Roger.

Thirdly, it was the decision of the general manager that in the long run two hours of new wave music was taking away from jazz and classical music which is the station's "bread and butter". New wave wasn't contributing any monies by getting new members to join and donate funds for the station. This seems to be the real reason why the *Off-Beat* show was axed. That and "station politics" because the show has had its problems since its inception when it was first a two-hour format. It was at one point cut to one hour because radio students needed that particular time slot to practice. According to Webb, Levy had long been trying to kill the *Off-Beat* show because he only wanted classical and jazz on KRTU. It's been rumored that the management staff is more money-oriented than music-oriented and like any other station they'd be content with playing continuous hour of door slamming if they could get enough green stuff.

Roger said that after many meetings it was decided by station management that KRTU would benefit best if they went with an all classical policy. He is opposed to it and intends to keep David Frost's oldies show, *Back Beat*, as well as his own reggae show, *Jamaican Wave*, in the station's line-up because both shows have a larger audience than the *Off-Beat* show did (only three calls were received asking why it went off the air) and bring in considerable funding.

Roger also replied that he personally didn't like new wave but that he felt it had a place on KRTU and that it had an audience. He was just sorry that now this particular audience would lose out.

Hopefully KRTU will continue playing unique music. Perhaps even another new wave show could be in the offing Roger hinted, however without Webb as host.

If you have any questions or comments regarding this commentary address them to: Anthony Roger, Program Director KRTU-FM, 715 Stadium Dr., San Antonio, TX 78284.—RNR



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Split Enz  
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Iron Maiden  
Motorhead  
Ozzy Osbourne

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# Coping with The Teardrop Explodes

by  
JEFF WEBB  
Contributing Writer

"Do you like Roky Erickson? The 13th Floor Elevators were tremendous, weren't they?" This is what I was greeted with when I entered the backstage area following The Teardrop Explodes performance at Clubfoot. The source of these exclamations is Julian Cope, the leader/singer of said group. To put it mildly, Julian Cope is enthusiastic, not just about music, but friends, ideas, great moments in time as well. His band, The Teardrop Explodes transforms this passion into brilliant 80's pop.

Julian Cope's first band was The Crucial Three, featuring Ian McCulloch (now fronting Echo and the Bunnymen) and Pete Wylie (leader of Wah! Heat). They were based in Liverpool, which was beginning to have a renaissance as a music force (this was 1977). This band didn't last very long, ("too many egos in one place"), and after a few personnel changes, The Teardrop Explodes played their first gig in November 1978.

I asked about the origin of the name. Julian remembers: "I've always liked those descriptive names from the 60's like Strawberry Alarm Clock, Velvet Underground; and we were looking at a comic book one day and there it was, 'and the teardrop explodes!'; it jumped right out at me!"

After we each grab a beer, Julian asks me a few questions: "Do you like John Cale? Have you heard his new album? 'Dead Or Alive' — great song!" He's hard to stop once he gets going! I try to regain control.

RNR: Were you surprised at the immediate critical acclaim?

Cope: Yes, especially "Sleeping Gas" (their first single), horrible recording, the keyboardist loses time halfway through, Gary (the drummer) slows down. But there's an enthusiasm that pulls it through!

RNR: You already had a pretty good independent label (Zoo); why did you sign with Mercury?

Cope: I've always wanted to record at the best studios. I don't want to be a cult figure. I want to be technically one of the best singers in the world.

RNR: Do you want to be famous?

Cope: I want to be great, rather than famous.

RNR: Have you been great?

Cope: I think "Treasure" (highly acclaimed single) is brilliant. *Kilimanjaro* (the album) is one of the best things around. I know that may sound flippant, but if I don't think so, who will?

RNR: Getting back to singers; who are some of your favorites?

Cope: Three stand out: Jim Morrison, of course, Scott Walker (one half of the 60's Walker Brothers), whose solo things are just amazing, and Tim Buckley who's just above everything!

RNR: People are calling the new Liverpool sound a psychedelic revival, but apart from "Poppies In The Field", I don't think The Teardrop Explodes sound psychedelic.

Cope: That's right. I don't deny that I grew up listening to psychedelic music, most of my collection is that; but most of what I write is more on a pop level. Like "When I Dream" — that's just a simple love song!

RNR: The horns remind me of the band Love.

Cope: I love *Forever Changes*! I wanted a medieval sound. The next album only has one song with horns.

RNR: Why?

Cope: Because I didn't want The Teardrop Explodes to be labeled: 'Oh, they're the band with horns!' I need to change.

RNR: This is your first full tour of America; how do you like it?

Cope: I'm really enjoying it! I love people; I'm really into voices, the different dialects. In one part of the country they'll say one thing, in another part something different. I just enjoy listening!

RNR: Why do you think British critics hate America so much?

Cope: I think most British bands hate America as well. I think that America presents such a problem to British bands. England is so small, tightly knit. I find America a challenge, really. My favorite music is American, and I know at the moment I don't like American music. But America has such a rich heritage of rock and roll. In the 60's everybody wanted FM, and it got strong by the mid 70's. By then it became consolidated, and people who were in their



The Teardrop Explodes

20's in the 60's were 30 or older. FM had to please them, so they had a Doors half hour, a Beatles half hour, and pretty soon little new music was getting in. And now you have Linda Ronstadt and who is it? — R.E.O. Speedwagon! But it's not really bad music, it's just bland music! A lot of these bands have become so big, it seems they feel they don't have to try as hard. Then I think of Creedence Clearwater Revival and say, 'Did it come from this!' because they're

brilliant! Creedence is a perfect example of rewriting old riffs into great songs in their own style. Bands like the Doors and Jefferson Airplane were into the 50's, the old blues songs. We're into the 60's; it all goes back to the same place.

Unfortunately, a lot of people don't see it that way. Julian Cope: singer, songwriter, future great. However, no matter how famous he becomes, he'll still be — a fan. —RNR



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# Jimmy Cliff: Coming hard at you



Jimmy Cliff

photo by Robbin Cresswell

by  
**ANTHONY ROGER**  
Free Lance Writer

Interview with 1) Anthony Roger — Program director KRTU-FM; 2) Ranchie McLean — bass; 3) Uzziah "Sticky" Thompson — Percussion; 4) Rad "Dougie" Bryan — Rhythm Guitar.

This is a three-part interview done with these men from the Jimmy Cliff group. The first interview was done with Ranchie, Dougie, and Sticky on the air at KRTU-FM on Saturday, May 4 at 4:00 p.m. until 4:45 p.m., at that time I had to leave the studio to take them to their sound check. The second part of the interview was during the sound check, and also included Jimmy Cliff, himself. The third part of the interview was done at the Hotel "La

Mansion Del Rio" later that evening after the show. It started at around 10:00 a.m. and lasted until about 4:00 in the morning.

KRTU-FM

Anthony — Well, it's great to have you fellows down here, and what brings this tour down to Texas?

Ranchie — Irie (great) mon, this a continuation of de last tour dat we did in da winter, we come back now an finish it up.

Anthony — What really interests me is the fact that you guys seem to play on a good many of the records that I own, no matter who the lead artist is, you make up a rhythm section that is known to all reggae enthusiasts.

Ranchie — Yeh, well we are studio men, an' we play mostly from de studio, not tour too much.

Dougie — We are studio recorders, we

play out of Joe Gibbs, or Channel One.

Anthony — Well how is it that you make up the rhythm section in reggae today?

Ranchie — You see, mon, we play, an' a artist will make some music, an' he say "Hey, Ranchie, can you lay a bass track for me" an I do it.

Sticky — I'an'I a mon from de ghetto, an' I play a tin drum. You know what it is?

Anthony — Yes.

Sticky — An' so I'an'I play dis tin drum, an' a man come up an' he say "It's great, lay it down!" an' so I'an'I go to studio, an' put it on tape!

Anthony — And so that's where you got your start on the Reggae scene?

Sticky — Yah, mon! I man from de ghetto.

Anthony — O.k., tell me about ghetto

music. Tell me why you make this music, and what do you feel.

Sticky — Well we feel so bad in de ghetto, der is alway war, an' not to eat. You ever been hungry, mon?

Anthony — And so is this where the feeling of Rastafarianism comes from?

Ranchie — Rasta is everywhere, wherever there is music, der is Rasta.

Anthony — I understand that there are nearly forty-thousand Rastas in New York alone, which makes me think that Reggae music is more popular on the east coast than here.

Ranchie — Well I'an'I don't know 'bout figures, but wherever you 'ave Rasta, you 'ave Reggae Music!

Sticky — Is true! the word Rasta is love, de word Rasta is love, whole love, universal love, whenever you say rasta you talk 'bout love! Musical love, mon!

Anthony — And even being a white man does not hinder being a Rasta?

Sticky — Is not against nobody! De wor' rasta is love!

Dougie — Rasta is open to everybody who want Rasta.

Anthony — O.k. Let's talk about some of the music here. Right now we have Black Uhuru on the turntable, who's on that?

Dougie — I on Black Uhuru, der will be another, come out soon.

Anthony — Is this rockers Reggae?

Dougie — Yeh, dis rockers music, Black Uhuru, he good.

Anthony — Explain to me what the idea of "rockers" is, version, etc . . .

Dougie — We are a group of musicians that record in only two or three studios on a regular basis. 'Course we play at others, mon, but mostly we are at Joe Gibbs or at Channel One and maybe Studio A.

Anthony — These are all in Kingston?

Dougie — Yes, all in Kingston.

Anthony — Do you ever play at Tuff Gong?

Dougie — No, Tuff Gong is Marley's studio, not usually der, but unless he need I to lay a track for 'im. Den I go to Tuff Gong.

Anthony — What does "version" mean?

Ranchie — In Jamaica when you record, you lay down de track, den you record de voice, sorta like dub, in fact is dub music!

Anthony — So you go in and just create music and then the artist who sings then records over you?

Ranchie — Well sort of, mon, yo see is always his music. He write de music, and den we play it, and he sing then next.

Anthony — Is he there in the studio when you record?

Ranchie — Yeah, mon, he is there mostly. Only leave to go to bathroom! he watch out, he look and listen to see if I man play his music good.

Anthony — And so that's what Version is?

Dougie — Yeh, is de dub of de cuts.

Anthony — So you play on Black Uhuru, tell me about it.

Dougie — Well Black Uhuru play a long time in Jamaica before he get to the states, he a roots man an he play good hard Reggae music, I man play lead and rhythm guitar.

**Continued on page 5**



## Continued from page 4

Anthony — Another of my favorite artists is Prince Fari, a rocker.

Sticky — Fari a roots man! He a roots rocker!

Anthony — So, Sticky, you too like Fari?

Sticky — Yah, mon, Fari tell it like it is! He a natty roots man. he come from de ghetto, he speak of de ghetto.

Anthony — I notice that the music of Fari and Black Uhuru is different than that of "sweet" reggae that most people know of, what is the difference, and why?

Ranchie — You 'ave two rhythms, you 'ave soul and you 'ave funk. We try to go between these two rhythms an' to make a dropbeat inside that too. We do not play disco music, mon.

Anthony — Well like I said, why is there that strong new sound and where did it come from?

Dougie — Well, that's why they call us Rockers, mon! We play heavy reggae music, mon! Seen? (understood?) It dread ina de ghetto, an'lan'I have to play music to tell de people.

The next part of the interview was with Jimmy Cliff at the sound check. Anyone who has seen the film "The Harder They Come" may already be familiar with Cliff's songs, but for those who haven't yet, hopefully this will interest you further.

Anthony — I notice that on this tour you employ a completely different rhythm section than you have ever recorded with, why?

Jimmy — Well you will see that the music will be the same, but harder. I will play some of the old cuts, but the backbeat will be more emphatic than before.

Anthony — In other words, you have not changed your style, only how it is presented.

Jimmy — Yeah, is true.

Anthony — Will we hear any new music?

Jimmy — Yah, I play three or four new cuts from an album that is not yet released. Then maybe some more.

Anthony — What do you think about "dread" in Texas?

Jimmy — As long as I can play music in here, is ok, but how popular is Reggae music in here?

Anthony — Well I think it certainly now has a following, thanks to the tours from some of the other big names aside from you, such as Marley and Tosh.

Jimmy — Tosh was here?

Anthony — Tosh came to Houston with the Rolling Stones in 1978.

Jimmy — He was good?

Anthony — Yeah, he was good, are you going to tour any more in Texas?

Jimmy — What do you mean, now?

Yeah I think we 'ave two more dates, an' maybe next year too.

Anthony — Well, tell me how it is to be a representative of a "Neo-Christian" faith (Rastafarianism) and the good times and bad times of being a star.

Jimmy — Well, mon, Reggae is big in Europe. There I man is always well treated. No hassles with de police. In the States in New York, I man comfortable, but other places I don't always know. (Laughs) Seen? (understood?)

Anthony — Are you surprised that Reggae is popular here?

Jimmy — No mon, Rasta is music, an' very many people like music! Music is what brings us together. You are here now because you like my music, right mon? Or maybe you don't like my music! (Laughs)

Anthony — Yes, I like your music.

Jimmy — An' so you come to talk to I, an' others come to 'ear I man's music.

Anthony — So you think the show will be well received tonight?

Jimmy — You tell I! You tell I if you think people will enjoy, lan'I trust you, you seem to know about Reggae in the States.

Anthony — Yeah. I think you will have a big turnout, and I think it will be very popular.

Jimmy — Then lan'I happy.

Anthony — Good (both laugh)

Anthony — What's the future of Reggae look like?

Jimmy — Well, mon, Reggae go now in two directions: Rockers an' dub an' Rasta reggae. 'Difference is rockers is very popular all over an' so is Rasta Reggae, but is 'ard to find a good Rasta reggae band like Bob Marley and the Spear (burning Spear).

Anthony — So how do you classify yourself as a musician?

Jimmy — lan'I a Rasta, but as you see, I man us some rockers for de rhythm

section. 'is a very 'ard to 'splain.

Later that night, at the hotel, I had an in-depth discussion with Uzziah "Sticky" Thompson, percussion, about Rastafarianism in Jamaica. We talked until four a.m.

Anthony — So you are a natty from the ghetto?

Sticky — Yah, mon, I from de ghetto.

Anthony — What's a rude boy?

Sticky — Rude boy is dread, (bad) mon, dread. They are youth who run with gun in de street, an' give Rasta a bad name, sometime I man 'ave to box dem out to quit.

Anthony — So you are against rude boys?

Sticky — Yah mon! Dem a wear natty dreadlocks, but dem no say Rasta. Dem no preach Rasta. Dem not even know what it is to be Rasta! Dem dread, mon,

dread.

Anthony — What about the government?

Sticky — De fed now, mon, do anything for Reggae. But de new government which come soon, I don't know, but I know dat dem don't like de Rude Boy any more dan Rasta. Dem help us to clean out Rude Boy. We need to get dem out, dey make Babylon what it is, mon.

Anthony — So the government likes Reggae?

Sticky — I an' I don't know if dey like Reggae music, but dem know dat it brings money, which dis material world is made of. If dat what dey like, dey can 'ave it, it's dread, but so long as dey leave Rasta out of material things, is o.k. with I man, seen?—RNR

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# To a legend . . . Bob Marley

After a 7-month battle with cancer, international Jamaican recording star Bob Marley died in Miami, Florida on May 11, 1981. He was 36 years old. His cancer was diagnosed last autumn, soon after Bob Marley and The Wailers' final concert at New York's Madison Square Garden.

He was treated at the Sloan Kettering Hospital in New York before flying to Germany at the end of last year. For the past five months Marley has been receiving treatment for lung cancer and a brain tumor at the clinic of Dr. Josef Issells in Bavaria. He left Germany for Florida this week.

Marley, the leading exponent of reggae music, had an influence which transcended that native Jamaican genre.

Bob Marley was born in the Jamaican parish of Rhoden Hall on April 6th, 1945. He launched his recording career in 1961 with a lightweight pop song called "Judge Not." In 1964 Bob Marley and four friends, Peter McIntosh (Peter Tosh), Bunny Livingston (Bunny Wailer), Junior Braithwaite and Beverly Kelso formed a vocal group and called themselves "The Wailing Wailers." The group's first single "Simmer Down" was a massive hit in Jamaica. Over the next few years the group put out some thirty sides including such classics as "Put It On" (later to be re-recorded for the Wailers *Burnin'* album), "The Ten Commandments Of Love" and "Love And Affection."

Braithwaite and Kelso both split from The Wailing Wailers. The reconstructed Wailers, after first trying to form their own label, went on to cut some of the finest Jamaican music of the 60's. In 1969, the band started recording with Lee "Scratch" Perry, one of Jamaica's greatest producers. The resulting hits included such classics as "Soul Rebel," "Duppy Conqueror," "400 Years" and "Small Are," songs which defined the future direction of the Wailers' music.

In 1972 the band signed with Island records. For the first time a reggae band had access to the best recording facilities and were treated much the same way as a rock band. Before then it was considered that reggae sold only on singles and cheap compilation albums. The Wailers' first Lp, *Catch A Fire*, broke all the rules; it was heavily promoted and was the start of a long

climb to international fame and recognition.

This was followed a year later by *Burnin'*, an Lp which included some of the band's older songs such as "Duppy Conqueror," "Small Are" and "Put It On" together with tracks like "Get Up, Stand Up" and "I Shot The Sheriff." The latter was also recorded by Eric Clapton.

In 1975 Bob Marley & The Wailers recorded the extraordinary *Natty Dread* album and, in the summer of that year the band toured Europe. Among the concerts were two shows at the Lyceum Ballroom in London which were recorded. The subsequent *Live* album and the single "No Woman No Cry" both made the charts.

By that time Bunny Wailer and Peter Tosh had officially left the band now known as Bob Marley & The Wailers.

*Rastaman Vibration*, the follow up album in 1976, cracked the U.S. charts. It included such tracks as "Crazy Bald Head," "Johnny Was," "Who The Cap Fit," and, perhaps most significantly, "War"; the lyrics of which were taken from a speech by Emperor Haile Selassie. Marley's belief in Rastafari was at the core of his music.

The following year, 1977, brought fresh achievements by the band. They released *Exodus*, which remained in the British charts for 56 consecutive weeks. Three singles from the album *Exodus*, "Waiting In Vain" and "Jamming," were all massive singles ("Jamming" was Marley's first ever top-10 hit in Britain). They played a week of concerts at London's Rainbow Theater.

In 1978 the band capitalized on their chart success with the release of *Kaya* and *Babylon By Bus*, a live double album taken from their 1978 world tour.

Two more events in 1978 were of extraordinary significance to Marley. In April that year, he returned to Jamaica to play the One Love Peace Concert in front of the then-Jamaican Prime Minister Michael Manley and the Leader Of The Opposition Edward Seaga. Later, Marley visited Africa for the first time, going initially to Kenya and then on to Ethiopia.

In 1979 he released the *Survival* album, one of the most strident and committed Lps of his career and appeared at New York's Apollo theater in Harlem. The Wailers were the first

reggae band to headline that center of black American music.

The following year, Bob Marley & The Wailers played Zimbabwe's official Independence Ceremony.

These were followed by massive European tour including a 100,000 sell-out show in Milan, Italy and the release of *Uprising*.

Marley then went to the U.S. playing two Madison Square Garden shows with the Commodores at the end of

September. They were to have been the prelude to a full-scale American tour, including concerts with Stevie Wonder in the fall.

In April this year, Marley was awarded Jamaica's Order Of Merit in recognition of his outstanding contribution to his country's culture.

Bob Marley is survived by his wife Rita Marley, and his children in Jamaica.—RNR



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## Brave New Combo

# And now for something completely different

by  
JIM E. BEAL, JR.  
Local Scene Editor

If you were at Skipwilly's the 8th and/or 9th of last month you were a participant in what has come to be known in upper echelon, top secret, hush-hush scientific circles as the Skipwilly's Phenomenon.

The Phenomenon, as it's called for the sake of convenience, works like this: Skip Wells books a band for the club. He books an excellent or unique or extremely interesting, entertaining, hard working, fun band. He charges a reasonable cover charge. He opens the doors and the audience stays away in droves.

A half-dozen people show up. They love the bands, they love the music, they become die-hard fans. The band becomes world famous and not only do they never return to Skipwilly's, they avoid San Antonio as if it were radioactive.

The Phenomenon struck Joe "King" Carrasco and it struck Christopher Cross. The 8th and 9th of May it struck the Brave Combo. The Phenomenon may be a benevolent force for bands and a malevolent one for Skip. Carrasco and the Crowns are on their way to England to record their third album, Cross is a household name, Skip Wells is shaking his head and we'll talk more about the Brave Combo.

The Brave Combo are Carl Finch: guitar, piano, accordion, vocals; Dave Cameron: percussion; Tim Walsh: tenor and soprano saxophone, clarinet, vocals; Lyle Atkinson: bass, backing vocals. Four guys from various places in the United States who went to Denton to study music at North Texas State and ended up forming the most interesting, bizarre, fun band to — ah, I'm not going to leap into the adjective derby/comparison contest trap with this group.

Suffice it to say The Brave Combo, with their mixture of polkas (of every conceivable style), waltzes, tangos, cumbias, rock and roll and everything in between are amazingly adept musicians and are exceedingly difficult to describe.

Why they're doing what they're doing is easier to explain because Carl Finch says it himself.

"I was real burned out on rock and roll, totally turned off to all forms of commercial music. I didn't have any money to buy new records anyway so I started checking out the bargain bins. In those days you could still get three records for a dollar.

"There were a lot of polka records in the bargain bins I bought them. When I listened to 'em I was so impressed by the simplicity. I suppose my original attraction to polka music was a personal attack against all formal musical training I had.

Finch and Walsh were making a living playing for the University's dance classes.

"During the breaks Carl and I would get off in a corner and play polkas. We played polkas every chance we got and

the ballet dancers started jumping around while we were doing it. When we saw them respond we thought 'Hey, we might have something here.'"

And The Brave Combo was born and started gigging around Denton. The group recorded an EP appropriately entitled *Polkamania* which attracted

Carrasco and the Crowns and wear a turban every now and then) and *Rolling Stone*.

Finch said he first got into Scandinavian polkas and is now delving into the world of Tex-Mex polkas.

"Polka music has a lot of soul, it's

ed their first Lp called *Music For Squares* (available locally at 33 1/3, Hog Wild, Flipside and the Record Peddler) and are touring like mad and picking up rave reviews in such diverse places as College Station, New York City, Providence, R.I. and Boston.

"Polkas are gettin' kinda hip," Finch understated.

Though polkas are what they talk about and ask about (Finch asked me as many questions about Steve Jordan and the Jimenez family as I asked him about the Brave Combo) and play a lot of they actually stretch the boundaries of musical belief.

Like, when we the last time you heard an Italian waltz segue into "In-A-Gadda-Da-Vida" played on the accordion. Or how 'bout a Jimi Hendrix medley with sax and piano as the lead instruments? Or the Green Acres Theme polka-style? Or? Or? Or? The list may be dictated only by closing time.

I listened to The Brave Combo for about two hours and heard everything from a punk/manic "Beer Barrel Polka" to a faithful rendering of Don Santiago Jimenez' "Viva Seguin" and not only did I never get bored, I never even thought of it.

The Brave Combo said they weren't discouraged by the poor turnout, they said they wanted to play San Antonio again and next time you'd better be there.—RNR



Brave New Combo

photo by Clyde Kimsey

some attention from *Texas Monthly Magazine* (specifically from Joe Nick Patoski who has since given up his TM music column to manage Joe "King"

completely honest involvement with the music. Polka guys are playing with their hearts," he said.

The Brave Combo recently record-

## David's Dusty Discs

by  
DAVID M. FROST  
Contributing Writer

The publishers of the *Popular and Rock Price Guide for 45s* have sent me a copy, as requested (thank you), and have asked for a review. Glad to oblige.

This book, now in its 3rd edition, contains prices of 45 rpm singles. In fact, it's got "close to 50,000 individual listings from the past 30 years." Since both sides are listed (in most cases), that's only 25,000 records. Still, it's a very impressive number, and this is probably the best-selling record price guide on the market today.

By way of background, a guy named Jerry Osborne is the author/editor/compiler/whatever of this and other books dealing with albums, country music and rhythm-'n'-blues records. The first edition of this *Price Guide* came out about five years ago. It was embarrassingly inept. The second edition was bigger and better, at least by comparison. And this third edition is indeed an improvement over the first two. How much of an improvement? Let's have a look.

A recurring problem from previous editions is the listing of "artists" whom few collectors give a damn about. For example, Perry Como, with 50 song titles listed. Is that really necessary? A simple entry of the name Perry Como with the notation "no measurable collector value" would be quite sufficient. It would also meet the needs of non-collectors who are just trying to make a buck or two by moving their old records at a garage sale. They're the people most likely to have Perry Como records, anyway.

A bigger problem is the question of white and black artists. Osborne seems to take the position that black artists, with obvious exceptions such as Nat "King" Cole, belong in a separate rhythm-'n'-blues price guide which he's been working on for it seems like forever. How else does one explain the absence of such popular black rock'n'rollers as Fats Domino, Chuck Berry, Stevie Wonder and Sly & the Family Stone? If that's Osborne's position, I think that it's kinda foolish. And how does one omit Chuck Berry but include Johnnie & Joe, the Valideers, and D.C. Playboys and many others who were primarily if not entirely

rhythm-'n'-blues artists by anyone's definition? You figure it out; I can't.

Record prices are still pretty subjective in many cases so I won't spend time arguing for or against the prices listed in this book. I noticed, however, that several artists' listings contained records released over a period of ten years or more, best-sellers and stiff, yet all are assigned the same price. That strikes me as curious if not unlikely. I also reject Osborne's across-the-board position at all records are worth four times as much money in "near mint" condition as they are in "good" condition.

Finally, a lot of the artist listings are simply incomplete. This is particularly evident in comparison with other listings which are too complete. Like, every record by anyone who ever sang with the Four Seasons, at any time, is listed here. Osborne seems to have found a Four Seasons freak who had compiled a total Four Seasons discography, and included the whole thing in the *Price Guide*.

Continued on page 12



# The new cat syndrome: KISS ch-ch- changes

by  
DAVID ARTHUR  
Editor

Without fail, everytime I turned on the car radio to KISS-FM, 99.5, my father would groan from his seat and say "How can you listen to that? It all sounds like the same cat being skinned to me."

What my father was referring to was KISS' format — that particular brand of rock, heavy metal, and the other loud musics that were found in abundance on KISS. But KISS is now skinning a different cat; they've changed their format.

The origin on the change dates back to August 1979, when KISS owner, Howard W. Davis died. Davis, one of the last individual owners of a radio station in a major market, left the station to his family. Six months later, they sold it to Capitol Broadcasting, of Charlotte, North Carolina. The company took over the station last December, bringing in its own program director, general manager, and consultants.

Suddenly KISS, which had always been programmed free-form — by each individual disc jockey — began to sound organized. A playlist was instituted and new disc jockeys were added. KISS sounded like the 100,000-watt radio station it was and not like the underground station it used to be.

Tim Spencer, the new program director at KISS, commented on the

change of format, saying that all he had done was "tighten it."

"Most of it (song selection) is left up to the disc jockey. There's a lot of flexibility — I don't believe you can pre-program this kind of radio and have it sound real. There are a couple of thousand songs that can be played, and only 14 have to be played at a certain time. That way, there's a flow," he said.

**"They say that San Antonio isn't a musically unique city"—Anthony**

"When I came here," Spencer said, "KISS was just serving people who were into hard-core rock and roll. I'm trying to expand the station. I'm not trying to blow any of the old listeners off, I'm just trying to round out the station by playing older groups like the Doors and Jimi Hendrix."

The 26-year-old Spencer has been involved with radio since he was 14. He served as program director for Q-102 in Dallas and noted that one of his biggest responsibilities in programming KISS is to become aware of San Antonio's musical tastes.

The "rounding out" of KISS has started rumors that it will go Top 40 or that it already has done so. Spencer laughs at this, saying "Turn the dial between us and any other station and see if we sound Top 40."

"All the stations I've worked at were like this. Capitol Broadcasting has made a commitment to this format. It would be outrageous from a business standpoint for them to change. We're going to make this format work. Otherwise, I would not have come here," Spencer stated.

Spencer did admit to making the station more professional. He called the previous format "chaotic. The main problem was that it wasn't organized at all. Each disc jockey programmed his own show so that it sounded like five different radio stations."

"People liked the looseness of the old KISS, but there were a lot of disadvan-

"They're going for mass appeal — they sound more like Houston or Dallas than San Antonio — and why should San Antonio sound like Houston? AOR (album-oriented Rock) — that's it in a nutshell," he said.

Anthony, who worked for the station for 23 years and who has now opened a restaurant, Villa Italia, noted that KISS is taking few risks, such as exposing new groups. "San Antonio used to be a hitmaker. Now it's play the hits, don't make them."

"KISS will do well in the ratings because they have no competition. This town needs another good station, one with an S.A. sound and I plan to be in-



tages too — like the Houston Astro games, and the Mormon Tabernacle Choir program which used to be aired — now there's a station with a consistent format," he said.

Spencer's views are sharply countered by Joe Anthony. Anthony was musical director for the station before Spencer arrived, and is very critical of the new format, calling it "a sell-out."

involved.

"I remember how KEXL used to be the "big" station. Then they stopped taking chances and a small, 12,000-watt radio station took over — KISS. All I know is that history repeats itself," Anthony said.

**Continued  
on page 9**

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## Continued from page 8

Anthony says that KISS had individuality when he was musical director. "Each disc jockey had a sound of his own. Now they all sound alike because they can only play certain songs."

Anthony dislikes the lack of variety on KISS, saying that they play "what's big in L.A. If the Scorpions weren't so popular here, they wouldn't be playing them; they're not big in New York. They say that San Antonio isn't a musically unique city, that they can the same thing here that they play on their other stations and the people of San Antonio are just letting it happen."

Indeed, Spencer did say that there had been very few negative comments on the change in format. He said that he had been prepared for a hostile reaction and had been surprised not to see it occur.

Tom Schepke, a disc jockey on KISS for the past two years, was positive regarding the change. "It's one thing to be a music fan and another to be a radio fan. It's real nice when the

two can combine. Here in San Antonio there's been the best and the worst of the two worlds for the past six or seven years. The new format may not be that great for a real music lover like me or you, but for someone who casually listens, it's great.

"Joe (Anthony) had a real impact on the market. That won't go away. The

**"Now there is a station with a consistent format" — Spencer**

bands he played sell out the Convention Center and he's the main reason," Schepke said.

Schepke did admit to missing the old days when he got to show off "my musical ability by programming my own show. But it's more fun now. It's getting more and more like a radio station. It's not an underground station anymore. KISS was run so backwards. The music has suffered through all of this," Schepke noted.—RNR



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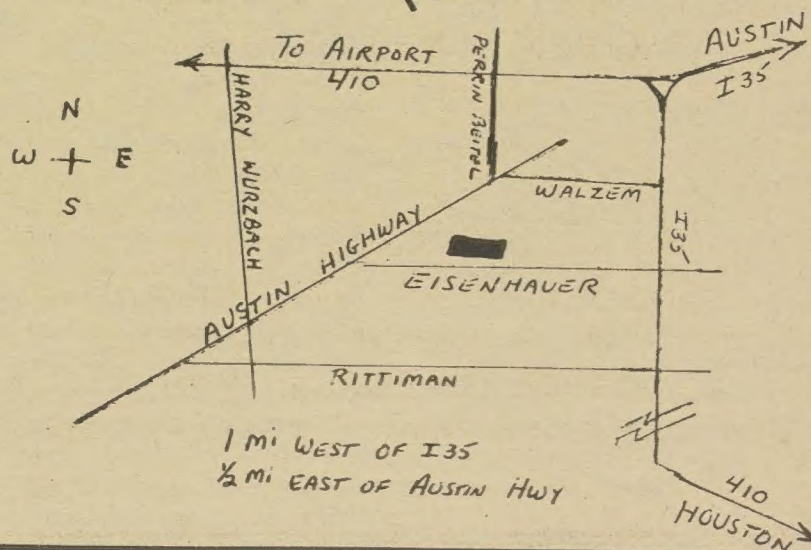
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REFRESHMENTS





# The Krokus difference: why settle for less?

by  
**CLIFF DUNN**  
Contributing Writer

"We are not heavy metal, we are melodic chord rock. Our songs are not just headbanging rock, like Judas Priest. Heavy Metal is a fashion expression raised by English music bangers because they are off the punk, they want something different, so they raised this expression "heavy metal." New wave of heavy metal? Hell! It's rock-n-roll!"

That informative statement came from Krokus bass-guitarist Chris Von Rohr being just one of several he told us after the show with Nazareth. In case you didn't know, Krokus is a relatively new band here in the States that come from where Rohr describes as "the German part" of Switzerland. Actually they all come from Zurich with the exception of the vocalist, Marc Storace, who hails from London. Included in the Krokus lineup are Mandy Meyr on guitar, Fernando Von Arb on guitar, Freddy Steady on drums and Chris handling both bass and percussion.

*Metal Rendezvous*, their first international success, gained the band recognition for their tight playing and refreshing style. With the release of *Hardware*, a heavier album, they have gained a larger following after touring with such bands as AC/DC and Molly Hatchet. Chris filled me in on the history of the band and how he feels about the band's ideas and feelings:

**RNR** — What were the early beginnings of Krokus?

**Rohr** — Okay, I'll give you a short biography of the band. We started in little Spanish clubs, and then in France, Germany and the colonistic places for about two and a half years. We released *Painkillers* and *Pay For It in Metal* domestically, but weren't internationally recognized until the release of *Metal Rendezvous*. Afterwards, everything skyrocketed. You must remember that we were always well-known in our home-country of Switzerland, but it took time for the rest of the world to come to know us and our music. I think it's because we were the only rock band in Switzerland and the people there were ready for something new.

**RNR** — You make Switzerland sound devoid of rock. What sort of music was popular over there?

**Rohr** — The same as here. We have always had the Chuck Berry, the Elvis Presley and the like because what is popular here today is popular tomorrow in Switzerland. Radio doesn't help things much, though. The only kind of music the radio plays is for old people, with folklore, dixieland and all that but no rock-n-roll. It's pretty bad.

**RNR** — You don't see many rock bands emerging from Switzerland.

**Rohr** — That is because we are the only rock band there. The only other type of music bands play over there are disco and dance.

will take you two to three years. It may sound a bit egotistical, but this band is going to be a huge rock-n-roll band. We are working hard, we are self-critical and we always push for perfection. Look to the bands like REO Speedwagon and Rush. Those bands take ten to

**RNR** — Well, if you weren't surrounded by rock music, what inspired Krokus to play the style they chose.

**Rohr** — It is not necessary to listen to rock-n-roll in order to play it. You must be able to feel rock-n-roll music. It's not too good if you listen too much to other people's music because you start losing your own identity and that's when people start saying 'hey! You sound just like so and so.'

**RNR** — How was your music welcomed when you left Switzerland? Were you an immediate success?

**Rohr** — In our own country, we have been very successful. With *Metal Rendezvous*, it's been great. The record sales soared and we played every night with encores. Everything was great as it is now with the release of *Hardware*. We only play thirty minutes right now, but next year we will come back as a special guest and play for forty-five minutes. In two years, we will be here as a headlining band. It needs time, you know? If you can work hard, it fifteen years to achieve where they are right now by dedicating themselves to music. You have to invest time and energy if it is going to work out. We do that and take my word, we'll get to where we want to go.

**RNR** — What you said a minute ago about comparisons sparked my next question. You've compared, even by a writer for this newspaper, to AC/DC and Scorpions with heavy Deep Purple overtones. What are your feelings on this?

**Rohr** — You know, if you read classical music, sometimes you find yourself asking 'Is this Bach, Beethoven or Mozart?' and you cannot say immediately because classical music is a music that is relatively similar. This statement can be applied to rock-n-roll. Rock-n-roll is a music that is relatively simple and similar, so any band, no matter how great or small, is going to be compared to another. You can't do anything about it because most of the time it's unintentional. But I don't care about all that because if you listen closely to the music of Krokus, you can say immediately 'that's Krokus' because our lead singer sounds nothing like Brian Johnson or Foghat, or anyone for that matter, and our rhythms have their own distinctions. What's a band supposed to do about comparisons? It's rock-n-roll! What more can I say?

**RNR** — In my opinion, you just said a mouthful! Who writes most of the music and lyrics of Krokus?

**Rohr** — That's me. We get our inspirations mostly after the tour while we are going back home and the things that happened during the tour are relected in our lyrics and music. You must find a quiet place, like the mountains of Switzerland, where you can concentrate. Among this noisy scene on tour, I cannot concentrate. But like I said, you sit someplace quiet and the ideas start flowing. We are also a little different in the way we write our lyrics. We sing about wishes, feelings and just natural things. We don't try to give any political views about Europe, we just sing about positive things. We don't sing about destruction and hell, just about fun, a little intelligence and good humor.

**RNR** — So you don't go for the fantasy

side of rock-n-roll?

**RNR** — No, I say humor is very important and if you read our lyrics you will see it. We sing about "Smelly Nellie" and all that stuff because as I said, humor plays an important role in our lyrics and not demons and all that stuff.

**RNR** — Just what is a Krokus and how did you arrive at that for a name?

**Rohr** — A Krokus is the first spring flower that grows high in the mountains of Switzerland. It slowly breaks through the ice and you can pick a couple and smoke it. If you do this man, forget it! It is legal too because you have to climb

several hundred meters just to get to them. One hit of that and forget the rest of the tour! That sounded appropriate for the name of the band.

**RNR** — Any final words you'd like to say to the people of San Antonio?

**Rohr** — Yes. We will definitely come back here in Texas because for me, Texas was the best part of our U.S. tour. I was surprised at your audience having more women than other places and the crowds were fantastic. Texas was the first state in the U.S. to accept Krokus and we will not forget that. We will come back for sure and play for everyone who likes to rock-n-roll.—RNR



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# The blues are going to the dogs

by  
RON YOUNG  
Publisher

The strident shriek of a police siren pierces the still night air. A few heads turn languidly to the scene of action as two policemen get out of their blue and white to hassle some bikers for parking their cycles in a no parking zone. Most of the overflowing crowd at the *Friendly Spot* doesn't bat an eye since it's a regular Friday night occurrence. They just sit back, bathed in the red light from the swirling cherry top, swiggin cold beer on this particular sultry evening.

As the siren's wail fades "Dogman" Neal Walden's raspy voice kicks off a raucous blue rocker titled "I Knew I Was In Texas" his faithful Shepards tagging close behind delivering a driving no-holds-barred version of the self-penned tune. The song is a hilarious boogie about a guy who comes here from another state. He wakes up one morning to discover cockroaches on his head, flies eating his cornflakes, Bandidos ready to break his face for looking at their woman, as all the while he's drowning in Lone Star beer. Suddenly he realizes that he's not in Kansas anymore.

The number features "Dogman's" Johnny Winter-like growling vocals and some blistering lead guitarwork that may just be the best this side of Z.Z. Top. And the boozy crowd seems to



Dogman & The Shepards

agree as they fork over some long green as well as the usual wet quarters when the hat is passed around. Much obliged, the Shepards break into another original; a funky tune called "Primitive Feelings" which could have been the title cut for Ringo Starr's *Caveman* film.

Besides playing originals this band does a wide variety of rock'n'roll by everyone from the basics of Chuck Berry to the folk-rock of Dylan and Neil Young to the harder stuff by Hendrix and Lynard Skynyrd to the blues of Muddy Waters and B.B. King. They're sort of the S.A. equivalent of George Thorogood & The Destroyers.

Where they especially shine is on the long drawn-out instrumental jams ala the Grateful Dead (both Walden's and drummer Tony Cocca's favorite band) when Walden and Jeff Westgor, the

other lead guitarist, trade licks like gun slingers on main street at high noon. During these duels bassist Ben Tubb keeps the quartet nailed to the floor with his solid playing while Cocca's manic but steady drumming makes sure the dancers keep bopping.

Unlike many of S.A.'s groups all the members of this band are professionally trained musicians. They all at one time or another were enrolled in noted jazz guitarist Jacky King's Southwest Guitar Conservatory.

"We all knew each other from the school, so it was easy for us to get together," said Walden. "Jeff and I really loved the blues and felt it was the easiest kind of band to form."

Although they originally wanted to play nuthin' but de blooze they found it pretty rough going getting gigs in the

heavy metal capitol of the world. So they opted to play a lot of Sixties rock'n'roll along with their blues. And with Walden's gravel-voiced delivery as well as some fiery lead guitar Dogman & The Shepards are beginning to win over even the heavy metal crowd. While they partially attribute their recently blossoming success to their excellent soundman, brother Gary Walden, their forte is the superb guitar playing. They both have a different approach to lead. Walden has a rawer style while Westgor has a smoother, lighter touch. But the two blend perfectly and it works well onstage. As a band they also go for different interpretations of standard tunes which they feel most other groups are afraid to do because they probably feel the audience wouldn't recognize them.

Bassist Tubb, who also plays guitar, guitar organ, and piano said that he joined the band because he had been in school a long time and now wanted the experience of playing in a for real. He composes and wants the group to perform some of his tunes. He likes jazz more than the others and wants to incorporate it into their present style.

All the members are serious musicians and want to make a living from their craft. "The Dogman" summed it up when he said they all had to play music because they couldn't pass a polygraph test.—RNR

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## David's Dusty Discs

Continued from page 7

But I digress. The Freddy Fender entry contains only about a third of his pop and rock'n'roll singles and fails to distinguish, or understand, the difference between a "re-release" and a "re-recording". Other Texas stars are incomplete or missing entirely — Johnny Olen, Ray Liberto, Roy Head & the Traits, Christopher Cross, the Nitecaps and the Zachry Thaks, for example. The book lists the wrong flip side of one Velvet Underground single and misses another. And where the hell is Sleepy LaBeef?

I haven't read the whole thing yet — these comments are based on a fairly-random sample of the book's 150+ pages — but I will use it often in the weeks and months ahead. For one thing, it serves as sort of a discography and I now know to look for various singles (eg, "Spanish Stroll" by Mink DeVille) which I'd not previously known to be on 45s. It'll also be useful as a starting-place for pricing some records that I'm curious about or not familiar with. In other words, this book does have its uses . . . but it also has mucho limitations and I urge you to use it, if at all, wisely and with caution.

Alright, ok, I've been pretty hard on this book. God knows that there are a ton of records out there, no one is ever going to identify all of them, and some errors are bound to occur when you're dealing with 50,000 listings. So I could have been more charitable. The thing is, I don't like the attitude of this book.

What that means is, I don't get the feeling that the people who produced and published the book really care about music and records all that much. I really get the impression that Osborne included just about every listing he could find, with no thought given as to whether it was appropriate or necessary. There doesn't seem to be any vision or concept or purpose to this book except to take advantage of the fast-growing interest in record collecting and record prices: If old refrigerators suddenly became popular and collectable, would Osborne & Company soon give us an *Icebox Price Guide*? I wouldn't be surprised.

And dig this: there are no listings for Elvis Presley! Instead, Osborne urges us to buy (for \$15.75) his separate book called *Presleyana* if you want to know the "price" of your Elvis records. Really, now . . . would it have been all that much of a sacrifice to at least list the regular Sun and RCA records in the *Price Guide* and refer interested collectors, of whom there are many, to the separate Elvis guide for all the esoteric details about compact 33s, foreign pressings, promo releases and whatnot? I mean, who is more widely associated with rock'n'roll and popular music than Elvis Presley? And he's not in this book. That's sleazy.

I had planned to write a long diatribe against KTSA's recent list of "San Antonio's Top 55 Rock Hits of

worth the effort, and that's the way I feel about reviewing KTSA's list.

If you didn't see it I'll quickly tell you that the records on the list may be San Antonio's favorite songs of all time, or the best-selling records of the past 25 years or maybe even something that Lee Randle thought up while he was mowing his lawn . . . but they are NOT San Antonio's "Top 55 Rock Hits", or anyone else's for that matter, because a whole bunch of them are NOT, and never were, rock'n'roll records.

How can anyone possibly have a list of all-time rock'n'roll hits that includes nothing, repeat, nothing, by the Rolling Stones, Jerry Lee Lewis, the Who, Creedence Clearwater Revival or Chuck Berry? How could a San Antonio list be missing "Sometimes", "Talk to Me"



All Time" but, hell, it was like shooting fish in a barrel. Some things are so easy that they're not

or "96 Tears"? And how can anyone mention rock'n'roll in the same breath with Barbra Streisand, Barry Manilow, Debbie Boone, Petula Clark or John Denver? Pop music? Yes. Rock'n'roll? No way.

To set things straight, I'll present the 45 top rock'n'roll singles on a special edition of the *Backbeat Show* (91.5 KRTU-FM) later this summer. I'm sure that a lot of people are going to question my selections, too, but I'll tell you one thing for sure: every song on my list is going to be a rock'n'roll record.—RNR

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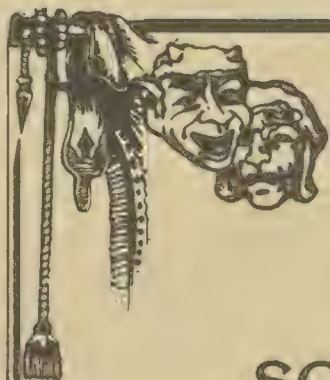
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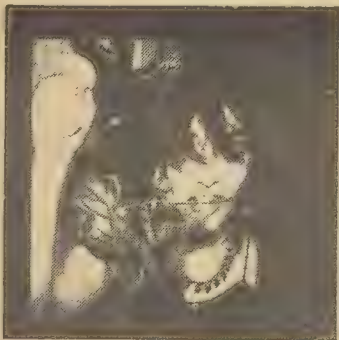
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## The next edition



**Public Image Ltd./Flowers of Romance** (Warner Bros.) — Public Image's fourth album, their second stateside release is a collage — of violence, passion, contempt and, primarily, anger. Anger at the well-ordered prejudices of the world, anger at the indifference of the world.

John Lydon (Rotten) is not afraid to take on complacency. Every song is a strong statement, full of criticism, if not answers. Lydon assaults such subjects as the British presence in North Ireland ("Francis Massacre"), society matrons ("Track 8") and the consumer society ("Go Back"). Indeed, Lydon is always taking on society — the album is unrelenting in its harsh attacks. Nowhere on *Flowers* are any happy images to be found. Even on the title song, written supposedly for

Sid Vicious, Lydon mocks conventions "Everywhere I went/I sent you Flowers/You wanted chocolates instead." And in "Track 8" Lydon sings "personal Auschwitz fermenting in your bed." He's singing about violent sex — rape — but still, the phrase turns my stomach.

*Flowers* is different from earlier PiL albums. Keith Levene's guitar playing is limited in scope — instead the burden is placed on the drums. Coupled with Lydon's vocals, this gives a near Arabesque quality to the music.

The tension sustained by *Flowers* is impressive, if for no other reason than to hear such a steady outpouring of venom. But there are other reasons. It's ironic that considering Lydon's assertion, well publicized via the Tomorrow show, that rock is dead, Lydon looks alike have sprung up in L.A., replete with the violent "slam-dancing" and the patented Rotten sneer. I imagine his stomach is as turned as mine is. After all, Lydon has something real to protest — the working class in England is having problems, to put it mildly — but the punks in L.A. are merely decadent kids, who a generation or two earlier would have been slipping over to the wrong side of the tracks to start fights. Now, they fight themselves. I wonder when the host of PiL imitators will spring up. It merely proves that Lydon is right, rock has become a "religion." \*\*David Arthur

## Exploring the wilds Mr. Eno, I presume?



### Brian Eno and David Byrne/My Life in the Bush of Ghosts (Sire)

*My Life in the Bush of Ghosts* is very similar to *Remain in Light*, the Talking Heads latest album. It's an African tribal sound, for the most part dark and mysterious.

For the last few years, Brian Eno has been going after the Congo undertone. He and David Bowie are good friends, and Brian has got Bowie to do some tribal beats also. *Bush of Ghosts* goes one step further — Byrne and Eno recorded all the instrumental music with the help of musicians from the Tubes. Then they added voices over it all. Pre-recorded voices — from various sources — none their own.

Side one includes recordings of a radio preacher, other radio talk-show hosts, a Lebanese singer, and an exorcist who commands a demon out of the possessed in a

number called *The Jezebel Spirit* that's as eerie as it is funky. Enchanting stuff.

These are actual recordings placed on top of the music, and they all fit very well.

Side two continues with Muslim chanting and the talents of Samira Tawfik, a popular Egyptian singer.

Well, as you can see, this is not your basic Top 40 sound. Byrne and Eno have conjured up music here that goes to every corner of the world.

Based on its likeness to *Remain in Light*, some people will call this another Talking Heads album. Some will simply say it's Brian Eno's latest release.

But if Byrne and Eno are going to continue doing experimental projects like this they maybe ought to do it on their own and still let The Talking Heads function as a separate entity. \*\*Jay Gavit



## Manna from heaven?

**The Cure/Faith** (Fiction) — The cover of *Faith* is various shades of gray, in random patterns. To me, it evokes an image of a soul and the various degrees of guilt imposed upon it, and, since it is all grey, also implies something about human nature.

All of this is in keeping with both the albums' title and themes. *Faith* is an album of gray imagery and accompanying uncertainty. Titles like "the holy hour", "the drowning man", and "other voices" are hypnotic. The near drone-like quality of these songs enhance this, as does Robert Smith's vocals. He's plaintive, poignant cries are in direct counterpoint to the music and the effects can be chilling, such as in the song "the drowning man" where he sings "dreaming like the drowning man." There is an obsessive quality evoked by Smith's vocals — it's almost as if the music were black, his vocals white and the resulting mix the "grey" that characterizes *Faith* so well.

Smith is also the guitarist/keyboardist/songwriter for the band and his lyrics have often been noted for the cinematic quality. But on the Cure's first album *Boys Don't Cry*, and even on their second, *Seventeen Seconds* the imagery was clearly defined. Smith's lyrics were those of a dogmatic young man, who after first being exposed to

the concepts of people like Camus and Satre decides he knows what is what. On *Faith*, Smith sounds like he is torn between opposing views, by concepts — such as death — that he can't grasp.

The Cure's first two albums were decisive. While *Seventeen Seconds* had moments of doubt, for the most part, like it's predecessor, it was full of strong urgent guitar lines. The music itself carried a sense of purpose. Here, the only song like that is ironically enough titled "Doubt".

"We've nothing left but faith" are the words Smith repeats over and over at the end of *Faith*. He's probably right. \*\*David Arthur

**Pere Ubu/390 Degrees of Simulated Stereo** (Virgin) — What do the James Gang, Raspberries and Pere Ubu have in common? All hail from the rock capitol of the U.S., Cleveland, Ohio. Remember "Walk Away", and "Go All The Way"; how about "49 Guitars and 1 Girl"?

This is Pere Ubu's fifth album, their first live one. That's one more than the Raspberries, and one more than the James Gang with Joe Walsh! Why haven't you heard them? Because American radio doesn't care about innovative music. Ubu music is not background music, you can't really dance to it, and it's very difficult to sing along to.

Ubu music is meant to be sat and listened to. You'll hear sounds: 60's garage riffs, synthesizer wooshes and squeaks dart in and out, saxophones wail and bleat, and David Thomas warbles over it all; but somehow it's still rock and roll! *Influences*: Elevators, Beefheart, Coltrane, Velvets; *Influencing*: American and British bands too numerous to mention.

This is the first in a series of three live

albums Pere Ubu plans to release. It represents the early period through *The Modern Dance*, their 1st Lp. It was recorded on everything from a portable cassette machine, to a mobile recording unit. All but two of the songs on *The Modern Dance* are here plus live versions of some early singles.

Fans of Pere Ubu should enjoy this, but for those wanting to learn about the band buy *The Modern Dance* first. It's definitely a new wave classic. \*\*Jeff Webb

**Rudy Harst—Por Nada/Hoping/Zircon** (Pie In The Sky Records—PS\*001)  
**The Rat Race Kid—Give Me Power b/w The President's Plane**

(Texas Re-Cord-TRC-128) — Boy, here's a local pair for you. Folk/punk/Tex-Mex Reggae/thoughtful introspection/real fantasy/fantastic reality from Rudy Harst on one hand and flat-out/rock/roll/water in the face/coffee in the lap/manic/maniac/satire/truth on the other.

Somehow I keep getting the image of Harst and Kevin Kosub (the RR Kid) as Siamese Twins joined at the lips — joined at the lips of saxophonist Frank Rodarte who is the only (readily apparent) link between these records.

Harst and Rodarte have joined forces for a duet of Harst's "Por Nada" and have created a jewel, an anthem for the 80's. Rudy's words "You've got a lot of nada, you'd like a whole lot less, but it has its own advantage, it never makes a mess," and Frank's horn convey a range of emotion that many orchestras

can't match.

"Hoping" and "Zircon" (recorded live at the SA Country River Room — may it rest in peace) are two Harst standards and he's joined on these cuts by trusty synthesist Charlie Athanas.

While these tunes offer another glimpse of Harst's incredible talent for putting feelings into words they don't quite satisfy like "Por Nada." What's needed now is someone with a big sack full of money to help Rudy Harst put out an Lp to satisfy the fans he has now and the ones he'll pick up soon.

Kevin "Rat Race Kid" Kosub is a prolific record collector and all around music freak. He's not only living out the fantasy of most record collectors by recording his own songs, he's putting out some damned fine rock and roll/political satire/pure truth while doing it.

Rat Race and his brother Danny write words that fit the mood of the new conservatism like "Life's a power game. We're used as pawns. To keep the people tamed is the ultimate con," from "Give Me Power."

Kosub is joined on this single by Danny Cowan, guitars; Martin Steitle, drums; Rick Wells, bass and Frak Rodarte on sax. Cowan and Rodarte contribute stand-out performances on stand-out (even if they are too true) tunes.

Look for the Rat Race Kid to be gigging around here in the very near future.

Look for Harst's and Kid's records wherever interesting, independent vinyl is sold. \*\*JEB



**Henry Gross/Henry Gross** (Capitol) — Henry, you have no rock and roll in your soul. The music on this album is pablum.

"Claudette," a tune penned by Roy Orbison, was not written for a "sweet voice." There has to be some gravel in your throat to get this one across. And, you can't get away with songs like "Captain Ralph and His Rocket Rangers." David Bowie or Elton John you're not.

There are, however, a couple of pleasant ditties to mention. "Why Go Falling in Love" will catch the ear of any Beatle fan. Its style and background vocals are reminiscent of "Honey Pie."

Henry teams up with Chaka Kahn on "Better Now We're Friends" and comes up with a good easy listening love song.

"I Love You Now" could have been the best cut on the album. BUT, the run up the scale in the refrain sounds like an exercise for a piano student. It ruins an otherwise good tune.

The remaining songs deserve no comment. \*\*Don Moore

**The Hawks** (Columbia) — The Hawks are formulaic, calculated, and somewhat predictable power pop but nonetheless, are pretty good. Their safe and polished approach makes them prime candidates to be many radio stations token powerpop band. At times, they have the pop essence of The Shoes, the control of Gerry Rafferty, and the sheer power and over-produced style of R.E.O. Speedwagon. Some of the songs work in spite of this group's "style".

"Need Your Love", "American Girls", "I Want You, I Need You" are standouts along with the excellent "It's All Right, It's Ok". \*\*Clyde Kimsey

**Judas Priest/Point of Entry** (Columbia) — How do you rate a record that is such a letdown? I suppose I should begin by saying that Judas Priest has always been the definitive heavy metal band for me. They have a long list of credits of the finest in pure hard rock including classics like *Sad Wings of Destiny* and *Stained Class*. Their style linked a relentless form of heavy metal, matched by few, with lyrics engulfed in fantasy and embodiments of evil. However, with the release of *British Steel*, the group seemed to be riding on a downward plunge, even though it did have it's good points.

With the release of this album, however, they seemed to have hit rock bottom. Combining embarrassing rhythms with teenybopper lyrics, Priest has let down a rather large following. How could a band with such prestige and pure talent release such songs as "Trouble Shooter" and "You Say Yes"? Tiring of heavy metal (God Forbid)? Want of more money? Lost is the versatile voice of Rob Halford and missed are the vindictive guitars of Glenn Tipton and K.K. Downing, and it definitely shows.

I myself chose to believe that this album does not exist. I await the release of their next album with the hope that they will return to their former style as hellbent for leather as ever. Maybe with the next album, they will again don their crown as Kings of Heavy Metal. How about it, San Antonio?

\*\*Cliff Dunn

**The Shoes/Tongue Twister** (Elektra) — Oh, how I long to hear this band on my radio. Ever since their self-produced Lp several years ago and last year's Elektra debut I've been waiting patiently for them to break big. The Shoes could be as big as the Cars. They certainly have more variety to their rhythms and melodies. Lyrically they're no slouches either. The production on this album, too, is better than the last one. Their tunes have wonderfully honed hooks, just listen to "Your Imagination". They have the best heavy pop guitar sound since Townshend — best displayed on the Who-ish "Burned Out Love". The ballad "Karen" shows off their Lennon-McCartney roots. I'm not saying that every cut is a gem but I may end up playing *Tongue Twister* as often as (dare I say it?) *Rubber Soul*. \*\*RY

**Dennis Brown/Foul Play** (A&M) — As reggae moves into the 80's, I find a tendency for the musicians to move away from the reggae of the Rastafarian faith, and into a form of music called by many: Rockers. Rockers reggae is big in Jamaica, as the old cultists seem to have tired from the music of the church. Dennis Brown in his new release *Foul Play*, typifies the new form of music. Only two cuts on the entire disc give any reference to the religion, and the others seem to have a "POP" music air about them. This is unlike any previous work from Brown. "The World Is Troubled", my favorite cut, is a fine reggae track with a bass pattern by Robbie Shakespear that is true to rockers reggae. The lyrics are most typical of the older form of reggae (The Downpressor Society) yet the rhythm section of Sly and Robbie provide a *Rockers* backbeat that makes the tune quite enjoyable. But that about wraps it up for side one. "Come on Baby" as well as the title track "Foul Play" on side two show signs of disco. On the other hand "Your Man", although not disco-ish, has the flavor of Motown, an old favorite sound of Brown's. *Foul Play* is one of few reggae releases by a major American company other than Island, and perhaps we shall see in the future a new trend for rockers reggae in America. \*\*Anthony Roger

**Gary U.S. Bonds/Dedication** (EMI) — Gary "U.S." Bonds is back after a 20-year hiatus. Rescued from oblivion by Bruce Springsteen & Co. because Bonds has long been one of his heroes, this Lp is a dedication of love.

After, lo, these many years Bonds' voice isn't as clear and thin as it used to be, as it shows the ravages of singing in the shadows for too long. He sounds a bit like Dobie Gray now and at times like Bob Seger. You know that sandpaper quality by now because it seems that nowadays you have to have it if you're going to be a rock'n'roller. Bruce has it, as does Southside Johnny, Rod Stewart, Seger, Graham Parker, John Cougar, ad nauseum. Bonds also has the E Streeters and various members of The Jukes backing him, as well as The Boss himself dueting with him on a raucous version of Moon Mullican's "Jole Blon". But despite the fact that the material chosen for Bonds' re-entry into pop stardom is generally of high calibre (Dylan, Bruce, Jackson Browne) the very presence of these Jersey musicians helps, to hinder that

re-entry because they make him sound just like them (Southside and Bruce).

All that aside, I'm very glad to see Bonds back in the limelight. I hope that when Tom Petty produces an album for sixties legend Del Shannon, he has the sense to stay out of the picture though.

Best cuts: The Springsteen-penned "This Little Girl", which is another of his classic giveaways like "Fire", "The Fever" and "Because The Night"; Miami Steve's "Daddy's Come Home", which should've been warbled by Southside; Lennon-McCartney's "It's Only Love"; and Dylan's "From A Buick 6" which is an overlooked gem that Rod The Mod missed. The only clinker really is Bonds' own "Way Back When" which is so close to Seger's "Night Moves" it ain't funny. I also wish he and Bruce would've cut loose on "Quarter To Three", his signature song. \*\*RY

**Angelwitch/Angelwitch** (Bronze Records) — I choose to look upon Angelwitch as a light in the black for those who are burning out on the groups you favor now. Brimming with sheer talent and fresh ideas, Angelwitch seems to derive their style from the likes of older Triumph and the changing rhythms of Iron Maiden. They are definitely not just another headbanging band from England as their style utilizes more than five chords combined with lyrics telling tales of both Atlantis and sorcery, among others. Enhance your heavy metal collection and order the import. You won't be disappointed.

\*\*Cliff Dunn

**Southside Johnny & The Asbury Jukes/Reach Up and Touch the Sky** (Mercury) — It's often been said that the best way to appreciate the Jukes is to hear them live. If that's the case then this double-live Lp may well be the definitive Southside Johnny and the Asbury Jukes album.

Southside and various versions of the Jukes have been around a lot longer than most people would have expected for an eleven-piece group that played rhythm'n'-blues rock'n'roll. Especially when most critics have, in the past, unfairly compared SJ to Mr. Springsteen due to the fact that both SJ & Co. and Bruce & Co. share the same basic roots and backgrounds, as well as vocal style. The main thing writers overlook when making this

comparison is that Springsteen wants (and should be) taken more seriously since he is an "important" lyricist and a genuine rock'n'-roll stylist.

Johnny Lyon on the other hand doesn't want to be taken *that* seriously since all he ever wanted to be was the best party band around — which could very well be true.

I think that's proven when I see people dancing to the Jukes. And despite the times when fans jump up and down during a Springsteen concert most of them come mainly to hear what Bruce has to say. Actually comparing the two is like comparing tangerines and oranges, because each is an explosive and vital performer in his own right. So, I'll stop here and just go on to say that if you own no other Jukes album you should get this one.

Hey, mister DJ play these cuts: the frenzied version of "Vertigo", the rapid-fire numbers "Talk To Me" and "I'm So Anxious", the soul-stirring "Hearts of Stone", the smoldering "The Fever" and the joyous Sam Cooke medley. \*\*RY

**Gang of Four/Solid Gold** (Warner Bros.) — Few current groups are so reflective of the world's current sociological pose as Britain's Gang of Four. Last year's debut *Entertainment!* was stark and abrasive, but overpowering and brilliant. Their lyrics hammer home a point ("love is like a case of anthrax") without being preachy or condescending like many current groups; their sound is unique beyond description. The rhythm section, composed of Hugo Burham (drums) and Dave Allen (bass), is the backbone of their sound, but they often played differing rhythms on their separate instruments creating a sort of musical schizophrenia. Guitarist Andy Gill played in sporadic, choppy bursts, darting in and out of the rhythmic background; Jon King often barked the lyrics out like a sergeant drilling his troops. *Solid Gold* preserves their distinctive style, with a few changes. Their music is less discontinuous, at times even assuming a poly-rhythmic texture ala Talking Heads. Gill's guitar lines contain more resonance, and King's vocals possess a great deal more inflection. Their lyrics are much less political, but still pointed. This album probably isn't as good as the first one (just by it's sheer impact), but certainly very worthwhile. \*\*Tim Lawless



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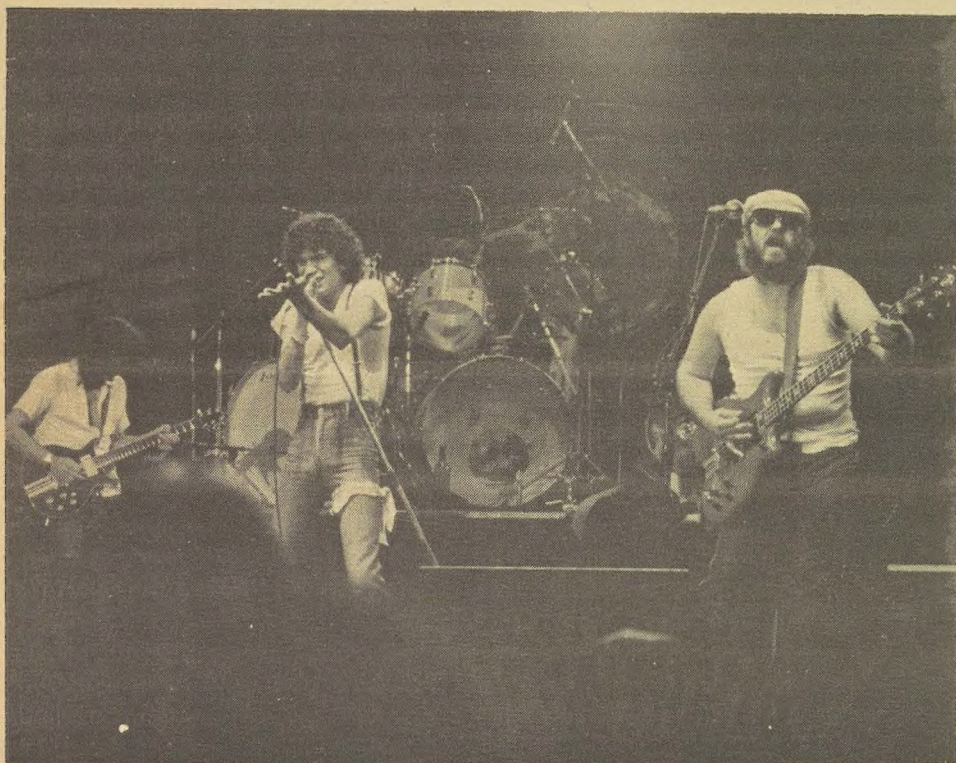
# In Concert

**NAZARETH/TRAPEZE/KROKUS**  
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San Antonio has oftentimes been called "rock city" but it certainly wasn't displayed at this concert judging by the size of the crowd and in terms of enthusiasm. Coming all the way over from Switzerland was the energized Krokus, which played for about 30 minutes, an injustice to a band so talented, but that's what being third on the bill does to a band. Judging by their performance (less songs, long drum solo, destruction of a guitar) Krokus was out more to impress rather than play a repertoire of popular songs.

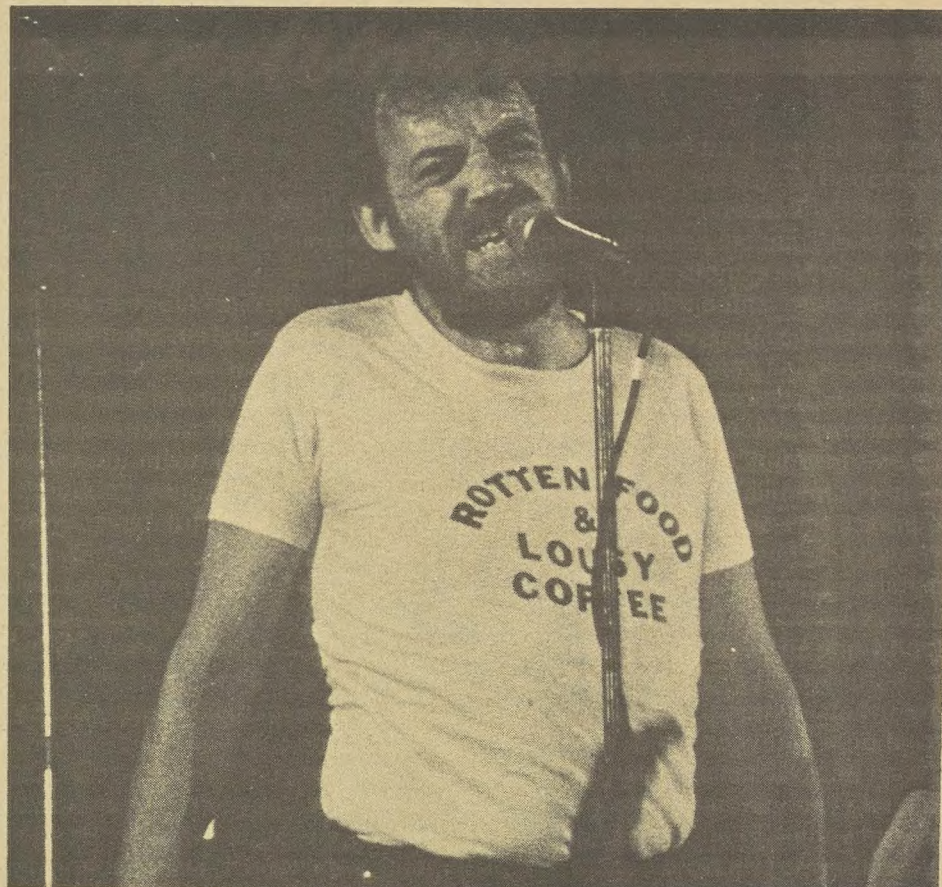
Following Krokus was the better known Trapeze, but who received little more welcome than Krokus. Personally, I thought they were rather boring, but their music seemed to be enjoyed by a few enthusiastic fans.

Finally Nazareth took the stage opening with a sizzling version of "Telegram", a song telling the trials and tribulations of touring. Their performance seemed a little more mellowed out, not playing as many of the hot heavy classics they are well-known for, but rather versions of J.J. Cale-Clapton's "Cocaine," and surprisingly, ZZ-Top's "Tush". Added to the Nazareth line-up were a keyboardist and a rhythm-guitarist which enhanced several of their songs. I should also mention that they were recording a live album in San Antonio as well as the rest of Texas as we are supposed to have the rowdiest crowds. So what happened?—\*\*Cliff Dunn



Nazareth

photo by David Willis



Joe Cocker

photo by Clyde Kimsey

**JOE COCKER/LITTLE SCISSORS**  
Randy's, May 8

Little Scissors are a tight Austin band that plays traditional rock'n'roll that reminds me a little of Rockpile, while the vocals reminded me of Eddie Money. Judging their performance was hindered by their out-of-balance and muffled sound system which was unfortunate for this was a new audience for them. Little Scissors seemed to play about two-thirds original music that is fairly unique with imaginative lyrics. Originals included "Ginny's Not Coming Home Tonight"; inspired from teenage memories, "Think Of A Reason," and "Thirteen Hours of Rock."

They appear to be a band with some promise. They just need to loosen up a bit and find their place.

The Joe Cocker Show was what long time fans of his would long for but wouldn't expect due to his reputation for "Performing While Intoxicated." We caught him on an off night — off the bottle, that is.

Cocker's band consisted of lead and rhythm guitars, bass, keyboard, drummer and two girls to supply the backing vocals so akin to his style. He performed a wide range of songs from his hits of 1969 to the present with two songs off his forthcoming record.

Other songs included "Whiter Shade of Pale," "Hitchcock Railway," "You Are So Beautiful," "She Came In Through The Bathroom Window," "Something," "Feelin' Alright," and "The Letter". The only songs I missed not being played were the ones off his 1972 comeback album. It was a surprisingly good show that pleased old and new fans. He attracted a sizeable enough crowd although just as many more would have come if it wasn't for his "stagger on stage and pass out reputation."\*\*\*Clyde Kimsey

June 7	Joe King Carrasco	June 21	Carver Jazz Festival,
	Skipwilly's		with Ritchie Cole, Al-
June 8 & 9	Plimsouls, Clubfoot		bert Collins, Jackie
	Austin		King, etc, call 299-7211
June 11	Judas Priest, Iron	June 23	Sir Douglas Quintet,
	Maiden, Convention		Skipwilly's
	Center Arena	June 25	Roky Erickson & The
June 11	Dixie Dregs & Fire Fall		Explosives, Skipwilly's
	Paramount, Austin		(tentative)
June 12	Plimsouls, Skipwilly's	July 1	Phoebe Snow
June 12	James Brown, Club-		Paramount, Austin
	foot, Austin	July 3 & 4	Alice Cooper, Randy's
June 12	Fire Fall, Randy's		(tentative)
		July 4	Great Dead, Manor
			Downs, Austin
June 13	Chuck Berry, Randy's	July 17	Squeeze, Opry-
	(tentative)		house, Austin
June 16	Leon Redbone &	July 18	Squeeze, Randy's
	Shake Russell, Para-	July 19	Freddy Hubbard,
	mount, Austin		Third Coast, Austin
June 16 & 17	Delbert McClinton,	July 23	Manhattan Transfer,
	Soap Creek Saloon,		Paramount, Austin
	Austin	July 25	Todd Rundgren,
June 18	Moody Blues, Super		Randy's (tentative)
	Drum, Austin		
June 18	Jerry Lee Lewis		Rumors for August: Rolling Stones,
	Flores Country Store		Rod Stewart, Bruce Springsteen

Clubfoot, 110 E. 4th, Austin, 1-472-4345  
Paramount Theater, 713 Congress,  
Austin, 1-472-5411  
Manor Downs, P.O. Drawer T, Manor,  
TX 78653, 1-272-5581  
Soapcreek Saloon, 11306 N. Lamar,  
Austin, TX 1-835-0509  
Spotlite Productions, Austin, Tickets  
(Clubs Only), 1-441-9191 (Major  
Shows' Tickets at Joske's)  
Third Coast, 5555 N. Lamar, Austin,  
1-454-5011  
U.T. Special Events Center, P.O. Box  
2929, Austin, TX 78769, 1-477-6060  
JAM Productions, Concert Line,  
828-6351  
Stone City, Concert Line, 732-8100  
Randy's, 1534 Bandera Road, 432-5116

The concert dates and places are sub-  
ject to change without notice. Please  
call the promoter, especially if it's an  
out-of-town show. We have listed most  
of the area promoters for you. All infor-  
mation is current as we go to press.  
Please do not hold us responsible for  
any changes.

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We know how hard it is to be a new band trying  
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they've made. The ad sizes available are:

1/16 page	3 1/2 x 1 1/4	\$25
1/8 page	5 x 3 1/2	\$35
1/4 page	5 x 7	\$60

Photos run with ad are \$5.00 extra. Deadline is  
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month issue. Money Order only must accompany the  
ad copy, if there are any additional art charges you  
will be billed.

If ad is camera-ready, please make an effort to do a  
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run it if it's not and it will be returned to you with  
payment. There is no discount for camera-ready  
ads.



# TRUCKERS GENERAL STORE

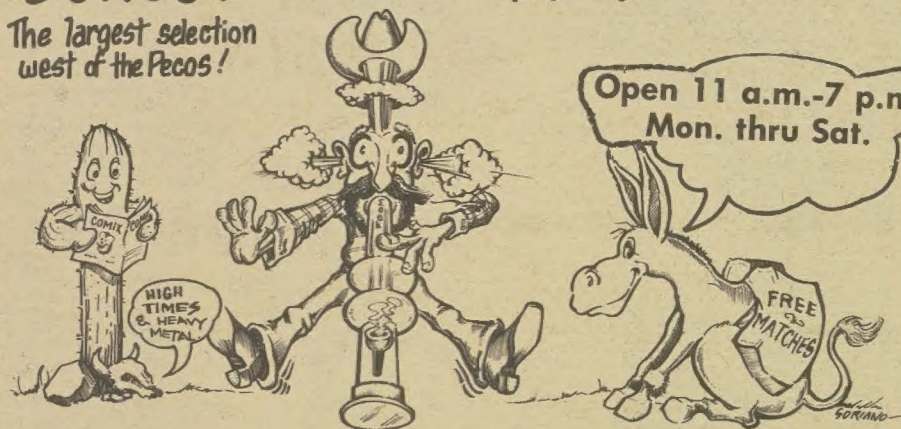
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**\*Poster & Plaque Emporium\***

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—Monday—  
No Cover for Ladies  
Ladies' Bar Drinks 75¢  
25¢ Beer 9:00-11:00  
for EVERYONE!

—Tuesday—  
50¢ Beer  
\$1.00 Bar Drinks

—Wednesday—  
Abbey Road Sun Goddess  
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in Your Best Fun-in-the-Sun  
Attire — Win a Jet  
Boat for the Afternoon  
at Canyon Lake!  
Free Bar Drinks & Beer  
for the Ladies!

—Thursday—  
Air Guitar Audition  
\$1.00 Moosehead  
Ladies' Frozen Drinks  
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—Friday—  
75¢ Longnecks & Tequila  
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